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THE MUSICAL TIMES, And Singing Class Circular.

DECEMBER 1st, 1860.

MOZART'S SUCCINCT THOROUGH-BASS SCHOOL.*

TRANSLATED FROM THE GERMAN BY
SABILLA NOVELLO.

(Continued from page 381.)

THE FOURTH.

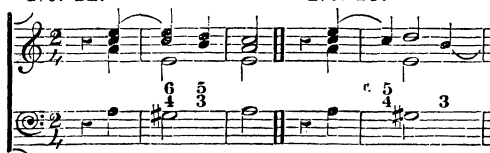
The fourth is three-fold; the diminished, perfect, and augmented, $b4$ or $\sharp 4-4-\sharp 4$. The first consists of two major semitones, and one whole tone. The second or perfect, of two whole tones, and one major semitone. The augmented, of three whole tones; for example, over D and C \sharp :-

No. 11.

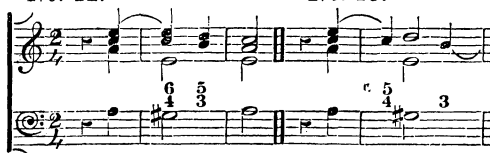


To the diminished is usually added the minor sixth, and then this sixth is doubled as fourth part (see No. 12). Should the diminished fifth be written above the fourth, the diminished sixth may also be used as fourth part (see No. 13). Should an author wish a diminished seventh in this chord, it must be marked by its figure (see No. 14):-

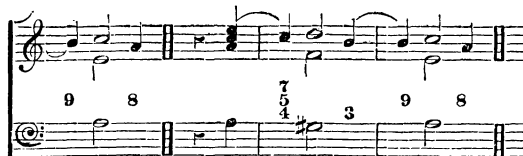
No. 12.



No. 13.



No. 14.



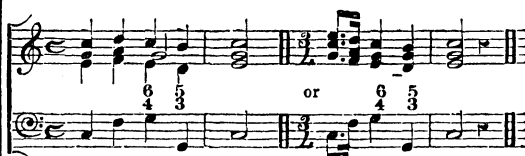
The sixth may be doubled with the perfect fourth, when the diminished, instead of the perfect fifth follows; for example:-

No. 15.



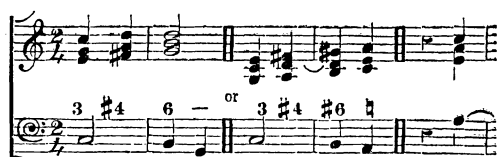
With the perfect fourth is also played the perfect fifth and perfect octave, especially in counterpoint passages; but in free style, the sixth is often taken instead of the fifth. Good authors indicate this sixth by its figure; for example:-

No. 16.



To the augmented fourth, when it is not prepared, belong the major second and major sixth, or in minor keys the minor third instead of the second; this third, however, should be indicated, unless the bass already form a minor third progression; in which case it need not be figured, as it may be known by the progression of the bass, (see example marked NB.). When the augmented fourth is not prepared, it rises a semitone or whole tone, as the bass descends into a sixth. Should the fourth be prepared, it descends a third, while the bass remains stationary; for example:-

No. 17.



Augmented prepared fourths.



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THE FIFTH.

The *fifth* is three-fold; namely: diminished, perfect, and augmented, $\flat 5$ or $\sharp 5$, 5 , $\sharp 5$. The first consists of two whole tones and two major semitones; the second of three whole tones and one major semitone. The third of four whole tones:—

No. 18.

1st. 2nd. 3rd.
 $\flat 5$ 5 $\sharp 5$

To the diminished fifth belong the minor third and minor sixth, when the bass ascends a major semitone; which is the case in all sevenths in major keys. But when the bass makes a progression, which is no passing note, then the fifth is accompanied by the minor third and perfect octave, and may be used on the second of a minor key, and also on the major seventh of a major key; for example:—

No. 19.

G minor. F major. A minor. E minor.

G major.

To the perfect and augmented fifth belong the octave and the third; also in certain cases the doubled third. For example:—

No. 20.

The doubled third.

THE SIXTH

The *sixth* is four fold, namely: diminished, minor, major, and augmented, $\flat 6$ —, 6 , $6\sharp$; for example:—

No. 21.

1st. 2nd. 3rd. 4th.
 $\flat 6$ 6 $\sharp 6$

To the diminished sixth, which in general is only a suspension of the imperfect fifth in the chord of the diminished seventh, belong the minor third and the diminished seventh; or instead of this last, the diminished octave, which is again only a suspension of the diminished seventh; for example:—

No. 22.

$\flat 6$ $\flat 6 5$ \sharp $\flat 6$ $\flat 6 5$ \sharp

The diminished sixth consists of three major semitones and two whole tones; for example:—

No. 23.

and so forth.

To the minor and major sixth belong the perfect octave and a third according to the scale; but very often the third and the sixth itself may, and must be doubled, when it is not the seventh of a major key.

Remark.—When the bass note is the second of the scale, major or minor, it is usual, with a major sixth, to substitute the perfect fourth for the octave and minor third; for instance, above D in C major and minor, $\frac{6B}{4F}$. The augmented sixth is seldom accompanied by the octave, but often by the doubled major third; or instead of the doubled third, the augmented fourth, or perfect fifth; for example:—

No. 24.

Minor sixths. Major sixths.

Augmented sixths.

Remark.—When the augmented sixth is followed by a full common chord, or a suspended fourth, with $\frac{6}{4}$, for instance, $\frac{6}{4}$, it is not advisable to use the fifth, as consecutive fifths would ensue; unless the fifth is made to descend into the third; for example:—

No. 25.



The minor sixth consists of three whole tones and two major semitones. Example:—

No. 26.



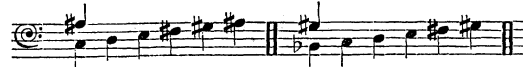
The major sixth consists of four whole tones and one major semitone. Example:—

No. 27.



The augmented sixth consists of five whole tones. Example:—

No. 28.



Remark.—When many sixths follow each other, it is usual to play them in three-note chords without the octave, particularly in quick time; for example:—

No. 29.



Remark.—Accidental major sixths, thirds, and tenths must not be doubled (especially in the highest part) when they are the leading note, as is generally the case. Neither may the octave of the fundamental bass be doubled (which may easily occur in a minor sixth chord) as the fundamental note would be an augmented interval. The following are examples:—

No. 30.



No. 31.

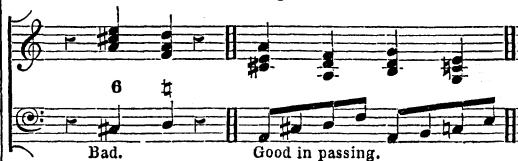


No. 32.



In the above examples, No. 31 shews the second fifth diminished, being in the major sixth chord in the right hand. No. 32 shews the fifth perfect, and therefore erroneous; for a perfect fifth may not follow a diminished fifth, although a diminished fifth may follow a perfect one:—

No. 33.



THE SEVENTH.

The seventh is three-fold—diminished, minor, and major: $\flat 7$ or $\sharp 7$, $\sharp 7$.

No. 34.

The first consists of three whole tones, and three major semitones. Example:—



No. 35.

The minor seventh consists of four whole tones, and two major semitones. Example:—



No. 36.

The major seventh consists of five whole tones, and one major semitone. Example:—



To all three sevenths, whether suspensions, passing notes, or unprepared, belong a third and fifth according to the scale; or the perfect octave, instead of the fifth, and a third, or a doubled third.

Remark.—Minor and major thirds, minor and major sixths, perfect fifths, perfect fourths, and major seconds, may all be doubled, when they are not the leading note. The third is usually doubled in a chord of the $\frac{9}{5}$, or 7 : the sixth is doubled in a chord of the $\frac{6}{4}$ or 6 : the perfect fifth in a chord of the fifth: the perfect fourth in a chord of $\frac{6}{4}$: the major second in a chord of $\frac{5}{2}$. The doubling of intervals is necessary, to avoid con-

secutive fifths and octaves, as will be seen in the six hazardous progressions (see chapter vii), and other examples. All three sevenths are prepared in the right hand by suspension, and are resolved by descending a semitone or a whole tone. When a major or minor seventh is not a suspension, it is accompanied with a major second (which is usually figured with it), and the perfect fourth, and is resolved by ascending to the octave, as $\sharp 7 \frac{8}{3}$. See the three examples in D minor:—

No. 37.

with $\frac{5}{3}$ with $\frac{5}{3}$

* Diminished sevenths. * Minor sevenths.

with $\frac{8}{3}$ with $\frac{3}{3}$

* Minor sevenths. * Minor sevenths.

Better five-note chords with $\frac{8}{3}$

Minor and transient sevenths.

Remark.—The transient seventh, in all keys, is that which occurs on the dominant, or natural fifth note above the key note, with the major third and perfect fifth and octave:—

No. 38.

Major suspensions.

Unprepared major sevenths.

Unprepared minor sevenths with $\frac{5}{3}$

N.B. Transient sevenths.

(To be continued.)

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We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer

Brief Chronicle of the last Month.

BASFORD.—The *Messiah* was recently performed at this place in the National School by the Basford Choral Society. Independently of the local talent, the vocal performers who assisted were Miss Bellot, and Messrs. Adcock, Smedley, and Essex, who sung with much effect. The choruses were well sustained.

BATH.—Handel's oratorio *Saul* was performed on the 18th of Dec., at the Assembly Rooms, by the Bath Choral Society, assisted in the solo department by Miss E. Spiller, Miss Macfarlane, Mr. Yates, Mr. Cockrane, and Mr. Henry Phillips. The organ was played by Mr. Field, and Mr. Macfarlane was the conductor. The solo music was admirably sung, and the chorus and band, consisting of 120 performers were altogether efficient and well kept together.

BRENTWOOD, ESSEX.—The members of the Harmonic Society in the above town gave their last concert for the season on the 11th of December. It consisted entirely of secular music, including several madrigals. The principal soloists were Misses Bartington, Matz, and Gougès. The concert was conducted by Mr. Arthur Henry Brown, organist of Brentwood.

BURY.—The third monthly meeting of the Apollo Glee Club was held on the 5th ult., under the presidency of Mr. George Lomax; Mrs. Brooke, of Manchester, attended in addition to the members of the club, and took part in the glees, which were well performed. Mr. W. Leeming presided at the pianoforte.

CHELTENHAM.—On Sunday the 9th ult., a new organ, just completed for St. Philip's Church by Mr. H. Williams of this town, (late of Messrs. Gray and Davidson's) was opened by Mr. J. O. Smith, organist of Christ Church and the College Chapel. The instrument was greatly admired.

CLIFTON.—Mrs. King, a local artiste, gave a concert at the Fine Arts Academy, on the 3rd of December last. The lady acquitted herself to the satisfaction of her admiring friends, and was assisted by Mr. Merrich, of the cathedral choir, and several gentlemen amateurs, who rendered some part songs in a very efficient manner.

CROYDON.—Mr. Winscom's evening concert took place in the Public Hall at Croydon, on the 28th of November. The vocalists were the Misses Chirton, Miss Seymour, and Messrs. Cox, Fluit, Linton and the Croydon Choral Society. The music, which was of a miscellaneous nature, was well performed. Miss Nichols accompanied on the organ, and Mrs. Winson on the pianoforte. Mr. Winston was the conductor.

DOVER.—The first concert of the Dover Choral Society, which was formed a few months ago, took place at the Wellington Hall, on Monday, the 17th of December. The object of the society is the cultivation of vocal music, both sacred and secular, and already numbers about 70 members. It is under the direction of Mr. Barfield, who has taken much pains in practising the singers. At this concert the first part was selected from the *Messiah*, and

(Continued on page 403.)